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ABSTRACT

The primary purpose of this document is to provide Arizona school district administrators with guidance in planning, implementing, and evaluating visual art education programs. Topics include curriculum content, teacher preparation, professional development, facilities, and program and teacher evaluation. Instruction in visual arts should provide for sequenced learning of thinking skills that may be accomplished through the integration of creative art expression, art in cultural heritage, and aesthetic assessment. The art teacher preparation guidelines include a checklist for undergraduate preparation, humanistic and behavioral content preparation, and teaching methods preparation. An inservice resource guide for quality art education programs also is outlined. The visual arts program evaluation questions concern such issues as policy/administrative support, financial support, curriculum content, scheduling materials and equipment, program staffing and facilities. The checklist for assessing curriculum addresses the philosophy of art education, goals, objectives, processes and skills, content, instructional resources, and student evaluation. Appendices consist of materials and equipment checklists. (KM)

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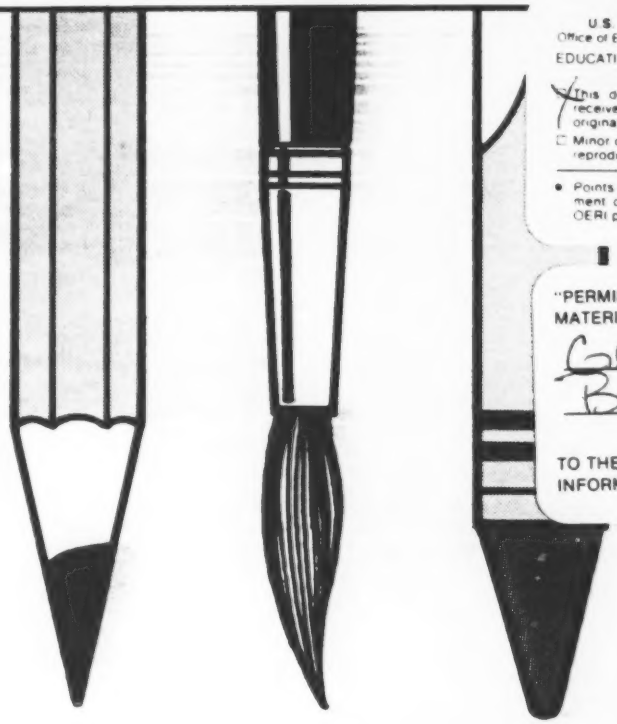

Perspectives:

An Administrator's Guide to a Visual Arts Program

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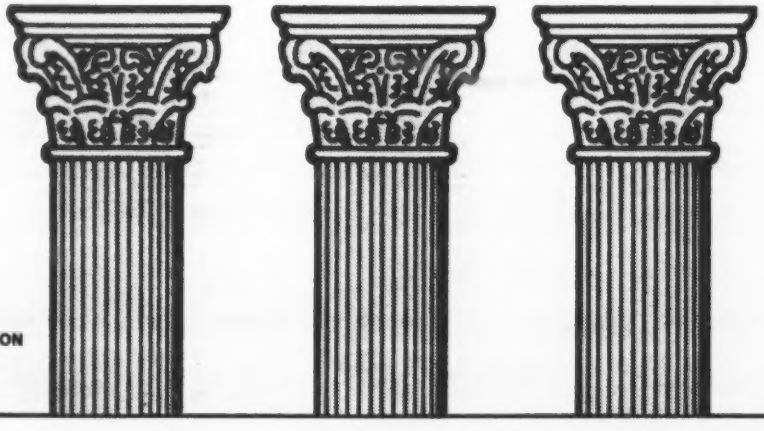

ARIZONA DEPARTMENT OF EDUCATION
C. Diane Bishop, Superintendent
September 1988

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PERSPECTIVES

AN ADMINISTRATORS GUIDE TO QUALITY

VISUAL ARTS PROGRAMS

Editor

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1989

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PREFACE

Today's education system must provide our young people with the visionary skills necessary to achieve success in tomorrow's workplace. We need to teach creative problem solving and decision making skills to assist each in his/her quest for successful living. The visual arts can provide a vehicle for students to discover, explore and develop artistically, culturally, creatively and socially. The visual arts address these important concerns of the future.

The Department of Education believes that visual arts education programs are essential and as such, we have written the enclosed guide to provide assistance in establishing and maintaining strong visual art programs. The visual arts must be taught in a scope and sequence program, which includes creative art expression, art in cultural heritage and aesthetic assessment. To do this, we offer our professional assistance through the Fine Arts specialist and the Fine Arts Teacher Cadre as you plan your quality visual art program implementation. Together, we will provide Arizona's young people with a truly balanced education. Thank you for your help.

C. Diane Bishop

C. Diane Bishop
State Superintendent of Public Instruction

INTRODUCTION

Perspective: An Administrators Guide to Quality Visual Arts Programs was designed to assist school district administrators in providing the highest quality Visual Art Education for Arizona's young people.

The Arizona Department of Education wishes to acknowledge the work and efforts of our editor, Karen Butterfield, Visual Art Director, Flagstaff Unified District and members of our review committee.

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The primary purpose of this document is to provide school district administrators guidance in planning, implementing and evaluating visual art education programs. Topics include: curriculum content, teacher preparation, professional development, facilities, program and teacher evaluation and a materials and equipment list.

Thanks and appreciation are also extended to Brenda Turner, Arkansas Department of Education; Ray Lindner, Kansas Department of Education; MacArthur Goodwin, South Carolina Department of Education; and Tom Hatfield, Executive Director, National Art Education Association. The assistance and sharing of these individuals were invaluable in the success of this document.

Gretchen A. Boyer
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WHAT THE ARIZONA LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations

(A.C.R.R.), Chapter 2, Article 3, R7-2-301 states:

Subjects to be Taught	Years Taught
Reading (including phonics)	K-8
Art (Visual Arts)	1-6
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
American History	7-8
Arizona History and Constitution	7-8
Civics (U.S. Constitution)	7-8

ARIZONA LAW REQUIRES THAT VISUAL ARTS BE TAUGHT TO ALL STUDENTS, GRADES 1-6

- ARS 15-203.15 states:
  "The state board of education shall prescribe and enforce a course of study in the common schools."

- ARS 15-203.17 states:
  "The state board of education shall prescribe the subjects to be taught in the common schools."

- ARS 15-203.19 states:
  "The state board of education shall advise school districts on purchase of textbooks for the common schools, ..."

ESSENTIALS OF A QUALITY VISUAL ART PROGRAM

I. A BASIC ART PROGRAM:

A. A local district art curriculum has been recently developed or revised which meets the guidelines set forth in the 1988 visual art essential skills document.

B. All classroom teachers and other appropriate school personnel share in curriculum planning, evaluation and/or revision.

C. A certified art specialist should be involved in the planning and development of a district-wide art program.

D. There is a resulting curriculum document provided to each teacher of art specifying scope and sequence of the district art program.

E. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for the district curriculum (minimum: 100-120 minutes weekly for elementary [K-6] and 225 minutes per week for junior high/middle and senior high).

F. The work space is large and flexible enough to permit the full participation of all students in the district art curriculum.

G. Materials and equipment are sufficient to implement the art program established in the curriculum documents.

II. A QUALITY ART PROGRAM:

A. A quality art program includes all components of a basic program plus the following:

1. A certified art endorsed educator is assigned reponsibility for coordinating the district elementary art program.

2. The district art coordinator provides an ongoing in-service training program with all teachers of art to help implement the district art curriculum.

3. The art coordinator supervises and evaluates the art program.

B. Artists and cultural institutions are invited to complement the ongoing arts curriculum in the school.

III. A SUPERIOR ART PROGRAM:

A. A certified art endorsed teacher instructs and coordinates the art program in every school for all students.

B. Certified art supervision districtwide is provided for coordinating the elementary art program.

C. There is ongoing curriculum evaluation and revision in each school involving all staff members.

D. Planning time for interdisciplinary involvement and supplementary units is evident and involves participation by each discipline.

E. The art program is actively engaged and visually evident through the school and community.

F. The number of certified art teachers is sufficient to meet the goals of the art curriculum for all students grades K-12.

G. A separate art room or rooms is/are designed to meet the standards for a superior quality art curriculum.

H. All art teachers are expected to complete a master's degree in art or art education within the first five years of teaching experience.

The criteria listed in the above outline represents a concise overview of art program possibilities. A complete and detailed accounting of the essentials of a basic/superior art program is available from the National Art Education Association.

COMPONENTS OF A QUALITY VISUAL ART PROGRAM

ART IN CULTURAL HERITAGE

Art in Cultural Heritage is the study and appreciation of art and artists within the context of the past and present cultures. World cultures should include the entire global community and attention should be paid to the cultural diversity of Arizona.

AESTHETIC ASSESSMENT

Aesthetic Assessment is the ability to describe, interpret, and evaluate art works treated by oneself and others, and to communicate one's perceptions verbally and in writing.

Students should also develop aesthetic awareness, the ability to discuss, understand, and critique man-made and natural environments. They should develop confidence in personal expression through their own work as well as appreciation of the works of others.

CREATIVE ART EXPRESSION

Creative Expression includes hands-on visual arts experiences motivated by the lesson's objectives that will produce as many visually unique and/or individual art solutions as there are students in the class.

Creative art production is the application of art processes, concepts, and media to create a purposeful art experience. The development of application process leads to the ability to distinguish various forms and elements of art, and communicate these intellectual judgments. Further, combination of these elements with philosophical and historical appreciation forms the basis for aesthetic appreciation.

The instruction in Visual Arts should provide for the sequenced learning of thinking skills, which includes knowledge, comprehension, application, analysis, synthesis, and evaluation. This may be accomplished through the integration of Creative Art Expression, Art in Cultural Heritage, and Aesthetic Assessment components of art.

Analysis of a work of art is a vital part of the visual art experience, and should be part of instruction in historical, studio, and cultural contexts. Art history and art in cultural heritage are essential to the understanding of our past, our present, and the future we hope to build.

Using these approaches, visual arts education should demonstrate that there are multiple ways to solve a problem. This principle can be applied to areas of art instruction such as production, media selection, critical analysis, and art appreciation. Problem solving can be taught through the encouragement of experimentation, risk taking, and the acceptance of views other than one's own.

VISUAL ART TEACHER PREPARATION

These Guidelines have been formulated by the National Art Education Association and have been endorsed by the National Council for Accreditation of Teacher Education

UNDERGRADUATE PREPARATION:

[ ] Does the teacher have course background in both the production of art (studio courses) and,

[ ] The appreciative components of art criticism, aesthetics, and art history.

[ ] Does the teacher have a studio background in the basic art areas of:

- [ ] Drawing
- [ ] Painting
- [ ] Printmaking
- [ ] Graphic communications
- [ ] Sculpture
- [ ] Photography/filmmaking
- [ ] Fibers/fabric design
- [ ] Wood/metal crafts
- [ ] Jewelry
- [ ] Ceramics
- [ ] Glass

The list is not exhaustive and should contain instruction of traditional as well as newer technological developments.

[ ] 21 hours is a minimum acceptable preparation.

[ ] 30 hours is an acceptable standard.

[ ] 30 hours meets Arizona certification requirements for art endorsement.

[ ] Does the teacher have background in:

- [ ] Art history
- [ ] Art criticism
- [ ] Aesthetics

[ ] 9 hours is a minimum acceptable preparation.

[ ] 12-15 hours is an acceptable standard.

[ ] Does the teacher have an advanced background in either

- [ ] Art production (studio)
- [ ] Art appreciation (art history, aesthetics, criticism)

[ ] Does the teacher have a background in related arts background:

- [ ] Music
- [ ] Theatre
- [ ] Literature/creative writing
- [ ] Dance
- [ ] None of the above

[ ] Does the teacher have any background in health/safety/art material hazard education?

[ ] Does the teacher have any background in the psychology of art?

[ ] Does the teacher have any vocational art preparation?

[ ] Does the teacher have any preparation in alternative art education:

- [ ] Special education
- [ ] Gifted and talented
- [ ] Early childhood education
- [ ] Other: _____

[ ] Does the teacher have any preparation in art education history?

HUMANISTIC AND BEHAVIORAL CONTENT PREPARATION:

[ ] Does the teacher have any preparation in the following:

- [ ] Sociology–explanation
- [ ] Psychology–explanation
- [ ] Anthropology
- [ ] Philosophy
- [ ] General education curriculum

TEACHING AND LEARNING THEORY PREPARATION:

[ ] Does the teacher have background in analysis and testing of theories and outcome?

CHECK LIST

[ ] Is there an on-going program for art staff development?

[ ] Are teachers pursuing advanced coursework/degrees?

[ ] Are art teachers active members of local, state and national art education associations?

[ ] Are art educators allotted professional time and funding to attend special art education conventions/workshops?

IN-SERVICE RESOURCE GUIDE

IN-SERVICE FOR QUALITY ART EDUCATION PROGRAMS

DISTRICT SUPERVISOR/COORDINATOR/CHAIR and
DISTRICT ART SPECIALIST/ART TEACHER IN-SERVICE

Elementary Art Programs
(K-6)

Middle/Junior High and
High School Programs (7-12)

IN-SERVICE SUGGESTED TOPICS
- Art in Cultural Heritage
- Aesthetic Assessment
- Creative Art Expression
- Art Evaluation
- Curriculum Development/Revisions
- Promoting the Art Program
- Safety in the Art Room
- Art Materials, Supplies, Equipment
- Art Facility Planning
- Visual Art Integration into Other Subject Areas
- Grant Writing

ARIZONA ART EDUCATION ASSOCIATION
- STATE CONFERENCE
- REGIONAL CONFERENCES AND WORKSHOPS
- YOUTH ART MONTH WORKSHOPS
- FOUR CORNERS ART EDUCATION CONFERENCE
- NATIONAL ART EDUCATION CONFERENCE

ARIZONA COMMISSION ON THE ARTS
- ARTIST RESIDENCIES
- EXPANSION ARTS

ARIZONA DEPARTMENT OF EDUCATION--FINE ARTS SPECIALIST
- TEACHER CADRE
- IN-SERVICE
- REGIONAL WORKSHOPS
- BUILDING RELATIONSHIPS: SYMPOSIUM ON ART EDUCATION MANAGEMENT
- MOUNTAIN STATES ART EDUCATION CONSORTIUM
- VISUAL ART MODEL SCHOOLS PROGRAMS

BOARD OF EDUCATION, SUPERINTENDENTS, DISTRICT ADMINISTRATORS, AND PRINCIPALS

"The effectiveness of an art program is directly related to the environment within which it operates."

- Is there a commitment to a quality art education program in your district?
- Does your faculty know that art is an integral part of the education process?
- Do you work directly with the districtwide art supervisor, coordinator or chair person to ensure a quality art program?
- Do you encourage art exhibits and guest speakers on the arts which are available to all students?
- Are learning and achievement in the arts recognized and rewarded?
- Are all students encouraged to include arts in their studies?

THE ROLE OF THE VISUAL ART SUPERVISOR/COORDINATOR

- Work with administrators and teachers to ensure the district budget supports the established curriculum and that funds are distributed equitably to schools at each level.
- Assist administrators in the recruitment and selection of new art staff members.
- Emphasize and develop a rationale for hiring certified art teachers throughout the district.
- Observe and evaluate art teachers in terms of classroom instruction in cooperation with administrators.
- Work with the art teachers to ensure instruction reflects the philosophy, goals, objectives and content of the district curriculum.
- Work with the art teachers to ensure accurate records of student progress are maintained.
- Work with district library personnel to ensure resources are available in the art activities of aesthetics, art history, criticism and production, along with art journals, magazines and reproductions for classroom use.
- Work with district art teachers in organizing local and state student art exhibits.
- Keep district art teachers informed on current trends and new ideas in the field of art education.
- Attend state and national art education conferences and report what was observed and learned regarding art education concepts to the district art teachers, administrators and school board.
- Foster community awareness and support for the value of the district art program through individual school and districtwide exhibitions.
- Develop new releases regarding outstanding facets of the district art program, as well as special events and opportunities.
- Prepare literature which outlines the philosophy, goals, objectives and basic elements of the district art curriculum for the community as well as school staff.
- Present the purposes and results of the district art program at public forums such as the school board, parent/community organizations, along with visual presentations and students demonstrating the program in action.
- Make the PTO/PTA aware of the importance of quality art program(s) in the district.
- Contact the state education agency and state board members to share the interest in supporting and improving art education in your district/state.

THE ROLE OF THE GUIDANCE COUNSELOR

- If there is no art program in the school/district, ask for one!
- Work toward making art a graduation/exit requirement in the school, district, state.
- Encourage and support the establishment of the National Art Honor Society Chapter in the schools.
- Be familiar with the three basic components of a quality art program: Aesthetic Assessment, Creative Art Expression and Art in Cultural Heritage.
- Encourage students who have a strong interest in art to continue their high school art studies.

THE ROLE OF THE GUIDANCE COUNSELOR (continued)

- Acquaint students with the art programs in the school and in the community.
- Introduce students to the range of careers in art: Invite these professionals to the school for "Career Day," etc.
- Receive information on arts organizations, art schools, art and art education magazines from the National Art Education Association and distribute to students.
- Help students select an appropriate postsecondary school for further study in art (fine arts schools, major colleges and universities).
- Emphasize to students early that some schools require a portfolio review for admission.
- Identify and let students know of art scholarships (obtain *ART SCHOLARSHIPS*, by the National Art Education Association, which lists over 2,000 art scholarships available).
- Use the specialists available in the school, district and community for further help and information: art teacher, art supervisor, local college art department.

THE ROLE OF THE VISUAL ART TEACHER

- Is the art teacher certified with a degree in art education?
- Does the art teacher provide the students with the opportunity to produce creative works, study art in cultural heritage and aesthetic assessment which includes art criticism?
- Does the art teacher plan lessons/units in art that reflect the goals and objectives of state and district curriculum?
- Does the art teacher evaluate and record pupil progress in art?
- Does the art teacher promote the visual arts in the school/district/community by exhibiting student work?
- Does the visual art teacher keep parents informed of their child's progress in Visual Art?
- Does the visual art teacher involve the community in the school's Visual Art events?
- Does the art teacher provide additional classroom/learning experiences with field trips, guest artists/speakers?
- Is the art teacher an active member of the state and national art educations' associations?

"It is our job to help our students, at all levels, to develop their own discipline in the art experience. Our students' discipline is to dig deeper, try again, design, redesign and evolve an idea and/or expression."
–David Frazier

SCHEDULING THE VISUAL ART TEACHER

All elementary, junior high, middle, and high school students should have access to instruction in visual arts programs. Appropriate time allocations would include a minimum of 100-120 minutes per week at elementary level and 225 per week at junior high and senior high levels. The minimum length of time for individual art lessons should be 50 minutes. The maximum number of classes taught by the art specialist in a given day should be five (5).

An introductory class concerning production, aesthetic assessment, and art in cultural heritage should be available in junior high, middle, and high school curricula.

ADVANTAGES OF A SEPARATE ART FACILITY WITHIN THE SCHOOL

- less waste of materials
- all art is produced and stored in one area
- better display of art
- more time for the art period
- a controlled atmosphere for learning
- more opportunity to share student work and ideas with other classes
- easier use of visual aides (slides, films, filmstrips)
- better organization of the art teacher for lessons and materials
- potential to expand the art program via use of student individual/group projects, art clubs, etc.

VISUAL ARTS PROGRAM EVALUATION

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
POLICY/ADMINISTRATIVE SUPPORT					
1. Does the art program have appropriate monitoring, reporting and evaluating procedures and instruments?	1	2	3	4	5
2. Is there a specific plan for evaluating the effectiveness of the art program? Is it based on student achievement?	1	2	3	4	5
3. Is the instructional program examined and adjusted to correct inadequacies on a regular basis?	1	2	3	4	5
4. Does the school administration review the program annually?	1	2	3	4	5
5. Do the district administration and school board review the district art plan regularly?	1	2	3	4	5
6. Does the art faculty participate in school or district program reviews or evaluations?	1	2	3	4	5
7. Is there a written district educational goal that includes the study of art? (K-12)	1	2	3	4	5
8. Does the art program have a written curriculum?	1	2	3	4	5
9. Does the school district administration provide a budget which best allows for the accomplishment of district goals which have been identified and allocated for the visual arts?	1	2	3	4	5
10. Does the art program function as an integral part of the total school curriculum?	1	2	3	4	5
11. Does the district conduct an accurate program evaluation:					
a. Identify the strengths and weaknesses of the art program.	1	2	3	4	5
b. Formulate strategies for correcting weaknesses.	1	2	3	4	5
c. Identify strengths and weaknesses of instructional staff.	1	2	3	4	5
d. Encourage art teachers to attend professional workshops and/or conferences by providing release time and travel compensation.	1	2	3	4	5
e. Provide for protected exhibit space for both two- and three-dimensional art work.	1	2	3	4	5
12. Does the district encourage recognition of student accomplishments in art on an ongoing basis?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
FINANCIAL SUPPORT					
1. Do district and school budgets support the art program established in the curriculum?	1	2	3	4	5
2. Are there monies designated for professional development?	1	2	3	4	5
3. Is there a budget for repair or replacement of materials, equipment and furniture used in art classrooms?	1	2	3	4	5
4. Do the P.T.A. and/or private foundations or businesses help in financial donations to the art program?	1	2	3	4	5
5. Has the district considered using its K-3 Funding, Chapter II Funding or Johnson-O'Malley Funding for Visual Art Education programs?	1	2	3	4	5
CURRICULUM					
1. Does a written scope and sequenced curriculum promote student involvement in Art in Cultural Heritage, Aesthetic Assessment and Creative Art Expression at the K-12 grade levels?	1	2	3	4	5
2. Are there specific goals, objectives, skills, processes, suggested outcomes and suggested evaluation in the curriculum?	1	2	3	4	5
3. Do all art teachers, and other appropriate school personnel share in curriculum planning, evaluation and revision?	1	2	3	4	5
4. Are art curriculum documents provided to each teacher, administrator, guidance counselor and to media center personnel?	1	2	3	4	5
5. Does every student in the school have access to regularly scheduled art activities?	1	2	3	4	5
6. Is art considered a basic subject?	1	2	3	4	5
7. Is art related to other subjects in the curriculum?	1	2	3	4	5
8. Is at least one basic course available to all students in the senior high school which includes:					
a. Art in Cultural Heritage,	1	2	3	4	5
b. Aesthetic Assessment,	1	2	3	4	5
c. Creative Art Expression?	1	2	3	4	5
9. Is there evidence that awareness of career education for prevocational, preprofessional, and general students is infused in the art curriculum?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
CURRICULUM (continued)					
10. Is the art curriculum in the senior high school sufficient to allow any student a unique art experience for each scheduled term?	1	2	3	4	5
11. Do educational purposes and criteria govern when art activities are devoted to posters, decorations, contests and award programs?	1	2	3	4	5
12. Does the program actively engage art with other instructional areas without reduction of time, resources or quality of the art curriculum?	1	2	3	4	5
13. Does evaluation address student progress in Art in Cultural Heritage, Aesthetic Assessment and Creative Art Expression?	1	2	3	4	5
SCHEDULING					
1. Are art courses scheduled throughout the regular school day?	1	2	3	4	5
2. Is the regularly scheduled and supplementary time allocated to art education sufficient to meet the Visual Art Essential Skills requirements?	1	2	3	4	5
3. Do regularly scheduled class periods planned for art instruction provide time for instruction, motivation, distribution of materials, production, cleanup and evaluation?	1	2	3	4	5
4. When scheduling art classes, is sufficient time provided to the teacher between classes for preparation for the next art experience?	1	2	3	4	5
5. When scheduling itinerant teachers, is time allotted for travel between schools or classes, and is care taken to avoid scheduling classes in sequence at widely separated locations in the building?	1	2	3	4	5
6. Is scheduling flexible to enable classes, small groups and individuals to engage in art activities when there is special need, interest or opportunity?	1	2	3	4	5
7. Are field trips and other community-based learning experiences timed and scheduled as an integral part of the curriculum?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
SCHEDULING (continued)					
8. Does each child, K-6, have art experiences in school daily for a total of 100 minutes per week?	1	2	3	4	5
9. Does each student enrolled in an art course in junior high/middle level school meet daily for a minimum of 225 minutes per week?	1	2	3	4	5
10. Do art courses in the high school meet as frequently and for as many minutes as comparable elective offerings in other subject matter fields?	1	2	3	4	5
MATERIALS AND EQUIPMENT					
1. Are art rooms furnished with specialized equipment, tools and supplies required for instruction established in the curriculum document, including safety precautions and regulations established by district policy?	1	2	3	4	5
2. Does the school district list the consumable and nonconsumable materials, tools, and equipment required to meet the objectives of instruction?	1	2	3	4	5
3. Does the library provide resources on art activities, techniques, art history, art appreciation, artist and careers in art?	1	2	3	4	5
4. Does district curriculum guide list all instructional materials, including all visual resources that support the art curriculum objectives, such as slides, files, two- and three-dimensional reproductions, original works of art, books, magazines, journals and special art exhibitions that are available for teacher/student use?	1	2	3	4	5
5. Does each room in the school where art instruction takes place have convenient access to good quality audiovisual equipment?	1	2	3	4	5
6. Is a professional library of books and periodicals on art and art education located in the library media center and convenient for all staff?	1	2	3	4	5
7. Are furniture, materials and equipment planned and budgeted for each art teacher and/or art room?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
MATERIALS AND EQUIPMENT (continued)					
9. Do the Visual Art educators have influence on the specification of standards for art materials, equipment, and resources?	1	2	3	4	5
PROGRAM STAFFING					
1. Is there a qualified art supervisor or consultant available to coordinate the program in the school or district?	1	2	3	4	5
2. Have all administrative personnel with responsibility for art education completed coursework in Visual Art and/or Art Education?	1	2	3	4	5
3. Is there one art teacher appointed and compensated for district leadership responsibilities in the Visual Arts?	1	2	3	4	5
4. Is the art teacher assigned to leadership responsibilities experienced at the assigned grade levels, capable in curriculum development, and in the development of administrative and community support of art education?	1	2	3	4	5
5. Is (are) the faculty certified art specialist(s)? (K-12 Art Endorsement)	1	2	3	4	5
6. Do all Visual Art teachers meet all standards for teacher preparation set by institutions of higher education?	1	2	3	4	5
7. Are art teachers familiar with contemporary trends in art education, art and design, and prepared to serve the entire school as consultants on the history and philosophy of art?	1	2	3	4	5
8. Is the art teaching staff sufficient to meet the requirements of the Visual Art Essential Skills document regarding curriculum, time and scheduling specified at each level?	1	2	3	4	5
9. Is the art teaching staff sufficient to contribute to special needs/interdisciplinary instruction and projects?	1	2	3	4	5
10. Do the art teachers' assignments utilize their professional competencies and interests?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
PROGRAM STAFFING (continued)					
11. Do art teachers teach the same number of hours per week required of other teachers in the school?	1	2	3	4	5
12. Is the art teacher appropriately scheduled with adequate time allowed for necessary instruction?	1	2	3	4	5
13. Does each art teacher have a daily planning period?	1	2	3	4	5
14. Is there a planned in-service program for art teachers to advance their understanding of the total school program of their assigned level, their professional competence in art and art education, and their participation in the program of professional organizations?	1	2	3	4	5
15. Is each art teacher allotted professional leave, with pay, for in-service education in art education, including professional meetings?	1	2	3	4	5
16. Do district policy and professional leaders encourage participation in local, regional and national professional organizations?	1	2	3	4	5
17. Is each member of the art staff engaged to some extent in personal creative art production or study in art?	1	2	3	4	5
18. Does in-service education and/or professional development programs provide art personnel with opportunities to become acquainted with community artists, resource people and local art agencies, associations and institutions.	1	2	3	4	5
19. Do teachers' aides, paraprofessionals, "artists-in-education," and visitors who participate in the art program do so under the planned and organized direction of the art teacher(s) and/or supervisor?	1	2	3	4	5
20. Is the average class size for classroom art in traditional settings 25 students or less per class?	1	2	3	4	5
21. Does each art specialist have adequate time for daily preparation and evaluation, excluding travel time.	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
PROGRAM STAFFING (continued)					
22. Does administration policy in each school and at the district level provide for and promote regularly planned cooperation between all art teachers and other staff?	1	2	3	4	5
FACILITIES					
1. Do the visual art facilities comply with local and state building codes?	1	2	3	4	5
2. Does the art staff participate in the planning of art facilities?	1	2	3	4	5
3. Is the facility adequate for a variety of art learning activities and all other standards for "basic" quality?	1	2	3	4	5
4. Is the space allotment for art experiences at least 55 square feet per student, excluding adjacent storage and teacher station(s)?	1	2	3	4	5
5. Is the art room located on the ground floor for easy movement of large and heavy projects, supplies and equipment, and have an outside exit?	1	2	3	4	5
6. Is work space large enough, and planned for sufficient flexibility, to permit varied individual and group activities simultaneously?	1	2	3	4	5
7. Does the teacher's station adequately provide for personal effects, desk work, preparation of lesson materials, instructional aids and lockable storage?	1	2	3	4	5
8. Is there appropriate display space (chalkboard and tack board) within the art room?	1	2	3	4	5
9. Is there an area set aside for student art displays throughout the school/district?	1	2	3	4	5
10. Is a system present for hanging and attaching work to ceilings and/or walls?	1	2	3	4	5
11. Is there adequate instructional furniture provided, with appropriate seating and large work surfaces including easels, flat-topped tables, stools and chairs?	1	2	3	4	5

	RATINGS				
	Not Included	Not Effective	Ade-quately Effective	More than Ade-quately Effective	Very Effective
FACILITIES (continued)					
12. Is lighting well-placed and of sufficient brightness for art work?	1	2	3	4	5
13. Are an adequate number of electrical outlets conveniently placed to provide sufficient power for the equipment in the art room?	1	2	3	4	5
14. Can the art room be darkened and arranged for projectable imagery; i.e., slides, films, etc.?	1	2	3	4	5
15. Does acoustical treatment minimize the noise inherent in laboratory instruction?	1	2	3	4	5
16. Is ventilation adequate to exhaust any fumes, dust or odors?	1	2	3	4	5
17. Are sinks with traps for grease, clay and plaster provided wherever art work is anticipated, with sufficient counter space for cleanup?	1	2	3	4	5
18. Are surfaces, including the floor, readily cleanable and having damage-resistant finishes?	1	2	3	4	5
19. Is there sufficient lockable storage for the art program controlled by the art staff?	1	2	3	4	5
20. a. Is a kiln located appropriately within the school?	1	2	3	4	5
b. Does wiring conform to building codes, and the kiln space meet all safety requirements, including ventilation and exhaust systems?	1	2	3	4	5
21. Is appropriate student project storage provided for the work of each class?	1	2	3	4	5
22. Are provisions make for the handicapped learner?	1	2	3	4	5

SUGGESTED IDEAS FOR TEACHER OBSERVATION

I. PRE-PLANNING PREPARATION:

A. Lesson Plans are prepared
B. Activities Observed are consistent with lesson plans
C. Objectives are Identified
D. Necessary supplies and curriculum materials are available and ready for instruction
E. Plans instruction for appropriate level of difficulty
F. Room, equipment, classroom space and materials are organized to facilitate achievement of goals, objectives

II. TEACHING STRATEGIES

A. Teaches to the objective of the lesson
B. Uses a variety of instructional techniques
C. Uses appropriate method(s) and technique(s) to accomplish objective
D. Presents materials in orderly progression
E. Demonstrates knowledge of subject matter
F. Provides opportunity for students with active learning in the lesson
G. Wisely uses motivational techniques
H. Provides for practice and reinforcement activities/opportunities
I. Recognizes and provides for individual differences, efforts and accomplishments

III. CLASSROOM MANAGEMENT/ CLIMATE

A. Maintains control in accordance to building procedures
B. Maintains student behavior in a positive and constructive manner
C. Encourages students to be responsible for their own behavior
D. Fosters an atmosphere of respect and acceptance
E. Deals with interpersonal conflicts in a professional manner
F. Gives clear instructions for classroom procedure(s) or activity(ies)

IV. PERSONAL QUALITIES

A. Exhibits enthusiasm and interest in work
B. Displays confidence, self-control and is tactful
C. Uses appropriate language/voice that conveys meaning
D. Establishes rapport with students
E. Exhibits understanding, fairness, patience and impartiality
F. Works well with faculty/staff members
G. Accepts positive criticism and makes changes when necessary

V. EVALUATION TECHNIQUES

A. Communicates how students will be evaluated
B. Evaluation of student progress reflects original lesson objective/criteria
C. Collects and records necessary data regarding student performance
D. Communicates knowledge of student performance/progress to students and parents
E. Determines student proficiencies and deficiencies

NI = Excellent
N/O = Inadequate

ASSESSING THE VISUAL ART EDUCATION CURRICULUM DOCUMENT

" A quality (art) curriculum guide exemplifies a quality art education program."

I. **INTRODUCTION:**

(1) Includes statements which answer, "What is the purpose of the curriculum guide?

(2) Who will use the art curriculum guide?

(3) Is art taught at the elementary level? By whom? How often? How long? Where?

(4) Is art required and/or an elective at the middle/junior high grades? Taught by whom? How often? How long? Where?

(5) Is art required and/or an elective at the high school level? Is it required for graduation?

(6) How are the grade levels organized in each school facility?

(7) Are special populations included in the Visual Art program? Handicapped? Gifted? Bilingual? ESL? LD? EMH? At risk?

(8) Is the guide comprehensive (K-12)? Is there articulation and consistency between elementary, junior/middle, and high school levels?

II. **PHILOSOPHY OF ART EDUCATION**: Provides essential groundwork for a sound curriculum, regardless of its discipline.

The philosophy should:

(1) be a broad-based statement which reflects the district's and school's philosophy statement,

(2) meet the needs of the children in your community,

(3) give clear direction to curriculum planning,

(4) be consistent with goals and objectives, and

(5) provide direction for selection of content, instruction and student evaluation.

III. **GOALS, OBJECTIVES, PROCESSES AND SKILLS**: Provide the focus of the curriculum.

(1) Is the curriculum document scope and sequenced with age–appropriate goals, objectives, skills and processes? (Simple to complex)

(2) Are each of the quality components addressed in the goals of the curriculum document? (Art in Cultural Heritage, Aesthetic Assessment, Creative Art Expression)

(3) Does the curriculum document include student outcomes and a student assessment instrument?

(4) Are they organized from broad to specific?

(5) Is direction provided for content selection, using content, instruction and student evaluation?

(6) Is there scope and sequence of goals and objectives in the study of aesthetics, art history, art production and art criticism?

(7) Are goals and objectives and learning experiences *appropriate* for the students at each level?

IV. **CURRICULUM CONTENT**: Should include all the essential components for a sequential program of art instruction as outlined in the Essential Skills Guideline that integrates:

(1) Art in Cultural Heritage

(2) Aesthetic Assessment (Art Criticism)

(3) Creative Art Expression

V. **INSTRUCTIONAL PLANS**:

(1) Does the curriculum follow state Essential Skills Guidelines?

(2) Are guidelines and procedures for guiding and shaping instruction clearly stated?

(3) Are instructional activities appropriate?

(4) Are activities objective-based? Expressive? Experience-oriented? Integrated with other lessons/subjects?

(5) Are guidelines for implementation of art instruction clear?

(6) How are instructional plans arranged? By skills media? Theme? Topics? By lesson? Series of lessons? Units?

VI. **CURRICULUM DESIGN/MODELS**: Is one or more of the following approaches used consistently or in combination?

(1) Behavioral: Use of performance-bases, measurable objectives that state desired behavior which results from instruction; especially useful in skill development.

(2) Expressive: Use of "open-ended" objectives accommodating anticipated outcomes. Useful for skill application; often involves higher level of thinking skills.

(3) Linguistic: Emphasis on language; a verbal (written or oral) approach for acquiring and expressing art knowledge; useful in conjunction with behavioral and expressive models for acquiring, expressing, reinforcing, assessing and evaluating learnings and outcomes of instruction.

VII. **STUDENT EVALUATION**:

(1) Are students evaluated on specific objectives?

(2) Is there an established criteria for observations, critiques and discussions?

(3) Is there an established criteria for making judgments about student artwork?

(4) Is time provided for individual conferences? Are students assisted in assessing their own accomplishments?

(5) Is assessment made on the attitudes, interests and capabilities of the students?

VIII. **INSTRUCTIONAL RESOURCES**: Does the district have an easy reference list of the following:

(1) Materials, equipment, supplies, including audiovisual and media resources.

(2) Community: use of local art museums, galleries, businesses, colleges/universities for instructional resources; use of businesses, agencies, and industry for potential sources of funding; use of local talent of parents, patrons, community leaders, local business women/men for art program enrichment.

APPENDIX

ELEMENTARY VISUAL ART FURNITURE AND EQUIPMENT

- long, horizontal student work tables (smooth, washable surfaces)
- chairs, stools, adjustable
- paper cutter
- electric kiln
- sink with:

  heavy-duty plumbing/traps
  *easy access for several students at one time
- bulletin boards/display units
- visual aid screen
- mobile cart (for ceramics)
- visual aid cart
- bookshelves
- student 2-dimensional storage
- student 3-dimensional project storage
- teacher storage area

SECONDARY BASIC VISUAL ART FURNITURE AND EQUIPMENT

ART OFFICE

- 1 teacher's desk/per teacher
- 2 file cabinets (4 drawer)
- typewriter
- computer
- telephone
- round table with 8 chairs
- divider display board
- cabinet for audiovisual (film strips, slider, color plates)
- stapler and tape dispenser/per teacher
- trash basket/per teacher
- pencil sharpener

POTTERY/CERAMICS

- wedging tables
- 4 tables large enough to fit 24 students around them with ample work space
- 24 stools with backs
- 2 tables for supplies and demonstrations
- clay extruder
- slab roller
- wet storage rooms with shelves
- pug mill
- potters wheels
- Raku kiln (gas)
- gas kiln (large)
- 2 electric kilns
- bookshelves
- storage carts for bisqueware
- class set potter's wheel tools
- plastic bowls
- plastic buckets with lids
- class set of bats for wheels
- teacher's desk, chair, and two-drawer file cabinet
- set of classroom aprons
- classroom set of scissors
- classroom set of clay tools
- classroom set of brushes
- air brush set up
- metric scale
- sceive
- 2 large garbage cans and 1 small garbage can (container to hold hard clay)
- large chalkboard, bulletin board and movie screen
- pencil sharpener
- 2 sinks
- 2 paper towel dispensers
- clay mixer
- glaze formula and mixing center

FINE CRAFTS/SCULPTURE

- paper cutter
- 5 enameling kilns

FINE CRAFTS/SCULPTURE (continued)

- 1 set of enameling tools
- 1 exacto classroom set
- 1 classroom set of stained glass tools
- 1 classroom set of modeling tools
- 1 classroom set of wood bast for sculpture
- 1 electric saw
- 1 electric drill
- 1 electric ban saw
- 1 classroom set of soldering booths and tools
- 1 shop vacuum
- 1 classroom set of scissors, rulers, compasses, yardsticks
- 1 tool set of screwdrivers, hammers, hand saws, needle nose pliers
- 1 classroom set of carving tools
- 1 centrifuge for casting and accessories
- 1 burn out kiln
- 1 classroom set of jewelry tools and alcohol lamps
- 1 classroom set of inkle looms
- 1 classroom set of frame looms
- 1 classroom set of shuttles
- 1 classroom set of batik frames
- 1 melting pot for batik wax
- 3 irons
- 10 dye bottles and dye bath containers and kettles
- 1 classroom set tjanting needles
- 1 classroom set of batik brushes
- 1 four-harness table loom
- 1 classroom set of backstrap looms
- 1 classroom set of fiber boards
- 1 refrigerator
- 4 hot plates
- 1 sewing machine
- 1 spinning wheel
- 1 shelf unit to store glass
- 1 cabinet for yarns
- 5 units for class project storage
- 1 teacher's desk and 2-drawer file cabinet
- 2 sinks
- 2 paper towel dispensers
- large chalkboard, bulletin board, and movie screen
- pencil sharpener
- multi-sander
- sets of buffing and grinding wheel stations
- anvil
- ultrasonic machine
- rolling mill and stand
- buffing wheels
- tweezers
- curved burnisher
- needlepoint scriber
- half round file
- needle file set
- saw blades
- ring clamp
- annealing pan with pumice

FINE CRAFTS/SCULPTURE (continued)

- flexible shaft machine
- C clamps
- bench press
- tripoli
- rouge
- pickling tongs
- liver of sulfur
- emery cloth
- chain nose pliers
- flat jaw pliers
- round nose pliers
- ball peen hammers–2 ounce
- shears
- end nippers
- ring mandral
- center punch
- electric pickle pot
- bench anvil

COMMERCIAL DESIGN

- 1 teacher's desk, chair, and 2-drawer file cabinet
- 8 eight-foot tables
- 26 stools
- lockable cabinets for lacquer thinner, turpentines, etc.
- 2 large trash cans
- 2 small wastebaskets
- 3 to 6 bulletin boards
- 2 large chalkboards
- 1 pencil sharpener
- 1 movie screen
- 1 Dukane projector
- 2 paper towel dispensers
- 2 sinks
- individual student artwork storage
- 1 large paper cutter
- lockable storage cabinets for supplies, still life set ups, student work in progress, etc.
- class sets of silk screen frames
- storage rack for screens
- 1 class set of squeegees
- 1 class set of exacto knives
- 1 class set of:
  - scissors
  - rulers
  - t-squares
  - triangles
  - compasses
  - plastic bowls
  - plastic buckets
  - lettering books
  - yardsticks
  - spline tools and rollers to stretch silk screen frames
  - air brush compressors and air brushes
  - computers with appropriate software and printers

2-DIMENSIONAL ART

- 1 class set of the following basic materials:
  - scissors
  - rulers
  - t-square
  - triangles
  - compasses
  - plastic bowls
  - buckets
  - yardsticks
- masonite drawing boards with clips
- table easels
- 6 foot wooden easels
- set linoleum printmaking tools
- variety of brushes

PHOTOGRAPHY

- enlargers equipped with lens and timers
- negative carrier and replacement bulbs
- 30-inch paper cutters (heavy duty)
- safe lights
- dry mounting presses
- blotter rolls
- sets of four chemical trays
- washing siphons
- contact printers
- squeegees
- magna sights
- filter kits
- jugs for chemicals
- tongs for removing prints
- print dryers
- dodging and burning tools
- glassine envelopes
- anti-static cleansing brushes
- cameras with cases and flash
- tripods
- light meters
- 1 set of studio drapes
- set of photo books
- seating for students around tables
- clips for drying film
- spools and drums
- film dryer–B.J. Wilson
- graduated cyclinders
- jugs for chemicals
- processing tanks–spools cover and cap
- thermometers
- stirring rods
- film cassette openers
- washing hoses
- photo sponges
- anti-static cleaning cloth

FOR COLOR ENLARGING WITH LENS

- negative carrier, timer

VISUAL ART SUPPLIES

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
1.	Acrylic, Polymer Mediums, Gloss				
2.	Acrylic, Polymer Medium, Matte, Pint				
3.	Acrylic, Polymer Remover, for Cleaning Brushes				
4.	Acrylic, Polymer Retarter, 16 oz. Jar				
5.	Aluminum, 12" Wide, 36 Gauge (.005)				
6.	Aluminum, 12" Wide, 36 Gauge (.005)				
7.	Bench Hook for Printmaking				
8.	Board, Scratchboard, Essdee Imported, Black, 11" x 14"				
9.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #16, 1-13/16"				
10.	Brayer, for Printmaking				
11.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #10, 3/4"				
12.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #12, 5/16"				
13.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #14, 1-1/8"				
14.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #2, 3/16"				
15.	Brushes, Flat Brushes for Acrylic and Water-Based Paint, Size #6, 7/16"				
16.	Brushes, Lettering, Dark Ox Hair, Single Stroke, Size 1/8"				
17.	Brushes, Lettering, Sabeline, Size #2, Round				
18.	Brushes, Lettering, Sabeline, Size #8, Round				
19.	Brushes, Round, for Acrylic and Water-Based Paints, Size #1				
20.	Brushes, Round, for Acrylic and Water-Based Paints, Size #4				
21.	Brushes, Round, for Acrylic and Water-Based Paints, Size #2				
22.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 1/8" Wide				
23.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 3/8" Wide				
24.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 1/2" Wide				
25.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 5/5" Wide				
26.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 3/4" Wide				
27.	Brushes, Sabeline, Flat, One Stroke Lettering, Chisel Edge, Size 1" Wide				
28.	Cutting Wire for Clay				
29.	Brush, Watercolor Delta, 1121-5, Size 5.				
30.	Brushes, Watercolor, Ox Hair, Size #1, Round				
31.	Brushes, Watercolor, Ox Hair, Size #2, Round				
32.	Brushes, Watercolor, Ox Hair, Size #4, Round				
33.	Brushes, Watercolor, Ox Hair, Size #5, Round				
34.	Brushes, Watercolor, Ox Hair, Size #12, Round				
35.	Brushes, Watercolor, Ox Hair, Size #16, Round				
36.	Brush, White Bristle, Flat #2				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
37.	Burlap, Even Weave (25 Yd. Pieces)				
38.	Carving Tools, Relief Printmaking				
39.	Cellophane, Roll 20" x 100', Color: Red				
40.	Cellophane, Roll 20" x 100', Color: Amber				
41.	Cellophane, Roll 20" x 100', Color: Green				
42.	Chalk Layout, Gray, 8 Shade Set, #250				
43.	Charcoal, #17, Medium				
44.	Chip Folio Bd, Medium Weight, 26" x 38"				
45.	Clay, Modeling, Moist, 4-1/4 lb. Pieces per Box. Color: Terra-Cotta				
46.	Clay, Modeling, Moist, 5 lb. Brick. Color: Terra Cotta				
47.	Clay, Modeling, Moist, 5 lb. Brick. Color: Gray				
48.	Clay, Moist, Ceramic, Red. 50 lb. Packages				
49.	Clay, Moist, Ceramic, White. 50 lb. Packages				
50.	Clips, Handy Clips, 3" Jaws				
51.	Compass, Combination Swivel Compasses, w/Pen, Pencil and Divider, with Extra Leads				
52.	Copperfoil Tape, Adhesive-Backed, 1/4"				
53.	Copper, Bulk Roll Tooling Copper, 36 Ga. (.005) 12" Wide				
54.	Copper, Bulk Roll Tooling Copper, 36 Ga. (.005) 12" Wide				
55.	Crayons, Crayola Crayons, #64				
56.	Crayons, Conte', Square Crayon 2-1/2" Long, Assorted Colors				
57.	Crayon, Square-Shaped Sticks, White, 3" x 1/4"				
58.	Crayon, Square-Shaped Sticks, Black, 3" x 1/4				
59.	Crayon, Fabric, 8 colors				
60.	Crayons, Fluorescent, Jumbo, 8/Box				
61.	Crayons, Large, 16/Box				
62.	Crayons, Regular, 16/Box				
63.	Dispensers, with Capped Spout, 12 oz., Non-Breakable Plastic				
64.	Dowels, Hardwood, 1/8" x 48"				
65.	Drawing Bristol Board, Size 23" x 29", 1-Ply, Pure White, Hard Sized Board				
66.	Erasers, Artgum, 1" x 1" x 1"				
67.	Erasers, Kneaded, Rubber, Large				
68.	Eraser, Kneaded, 3/4" x 1-1/4"				
69.	Eraser, Pink Pearl, #101				
70.	Fasteners, Round Head, Brass, 2"				
71.	Felt, Asst. Colors, 9" x 12" Pieces, 100 Pieces/ Bundle				
72.	Felt, Asst. Colors, 12" x 18" Pieces, 100 Pieces/ Bundle				
73.	Gesso, Non-Crack				
74.	Glass Etching Cream, 1-1/2 lb.				
75.	Glaze Chemicals, Carbonate Manganese Dioxide				
76.	Glaze Chemicals, Chemicals to be Added to Westwood 300 Matt, Cobalt				
77.	Glaze Chemicals, Chemicals to be Added to Westwood 300 Matt, Red Iron Oxide				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
78.	Glaze, Ceramic Cone 06, #300, Semi-Matt (Base Glaze)				
79.	Glaze Chemicals, Chemicals to be Added to Westwood 300 Matt, Barnard Slip				
80.	Glitter, Color: Red				
81.	Glitter, Color: Green				
82.	Glitter, Color: Blue				
83.	Glitter, Color: Copper				
84.	Glitter, Color: Black				
85.	Glitter, Color: Purple				
86.	Glue, Rubber Cement Dispenser w/Brush, 16 oz.				
87.	Glue, Rubber Cement Solvent, for Thinning. Can				
88.	Illustration Board, Brownie, Cold Pressed, Medium Rough, Size 15" x 20"				
89.	Illustration Board, Brownie, Cold Pressed, Medium Rough, Size 20" x 30"				
90.	Illustration Board, Smooth Surface, Hot Press, Size 15" x 20"				
91.	Illustration Board, Smooth Surface, Size 20" x 30"				
92.	Ink, Acetate, Color: Blue Violet				
93.	Ink, Acetate, Color: Burnt Sienna				
94.	Ink, Acetate, Color: Black				
95.	Ink, Colored Waterproof Inks, Translucent, #4145 Blue, 1 oz.				
96.	Ink, Colored Waterproof Inks, Translucent, #4275 Brick Red, 1 oz.				
97.	Ink, Colored Waterproof Inks, Translucent, Russet Brown, 1 oz.				
98.	Ink, Colored Waterproof Inks, Translucent, #4205 Green, 1 oz.				
99.	Ink, Colored Waterproof Inks, Translucent, Scarlet, 1 oz.				
100.	Ink, Colored Waterproof Inks, Translucent, #4235 Leaf Green, 1 oz.				
101.	Ink, Colored Waterproof Inks, Translucent, #4085 Carmine Red, 1 oz.				
102.	Ink, Colored Waterproof Inks, Translucent, #4255 Neutral, 1 oz.				
103.	Ink, Colored Waterproof Inks, Translucent, #4055 Orange, 1 oz.				
104.	Ink, Colored Waterproof Inks, Translucent, #4065 Red Orange, 1 oz.				
105.	Ink, Colored Waterproof Inks, Translucent, #4175 Turquoise, 1 oz				
106.	Ink, Drawing, Color: Yellow				
107.	Ink, Drawing, Color: Orange				
108.	Ink, Drawing, Color: Red				
109.	Ink, Drawing, Color: Violet				
110.	Ink, Drawing, Color: Blue				
111.	Ink, Drawing, Color: Green				
112.	Ink, Drawing, Color: White				
113.	Ink, Drawing, Color: Brown				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
114.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, Indigo				
115.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #14 Burnt Sienna				
116.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #2 Carmine Red				
117.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #8 Cobalt Blue				
118.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #7 Deep Green				
119.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, Black				
120.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #6 Light Green				
121.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #4 Orange				
122.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #10 Prussian Blue				
123.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #13 Raw Sienna				
124.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #1 Scarlet				
125.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #15 Sepia				
126.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #5 Yellow				
127.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #9 Ultramarine				
128.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, #3 Vermilion				
129.	Ink, Pelikan Waterproof Drawing Ink, 1 oz. Bottle w/Pipette, White				
130.	Ink, Pen Cleaner, 6 oz. Jar				
131.	Ink, Textile, Color: Light Yellow				
132.	Ink, Textile, Color: Red				
133.	Ink, Textile, Color: Brown				
134.	Ink, Textile, Color: Peacock Blue				
135.	Ink, Textile, Color: Blue				
136.	Ink, Textile, Color: Purple				
137.	Ink, Textile, Color: Light Green				
138.	Ink, Textile, Color: Black				
139.	Ink, Textile, Color: White				
140.	Ink, Water Soluble Printing, Color: Red, 1-1/2 oz. Tubes				
141.	Ink, Water Soluble Printing, Color: Orange, 1-1/2 oz. Tubes				
142.	Ink, Water Soluble Printing, Color: Yellow, 1-1/2 oz. Tubes				
143.	Ink, Water Soluble Printing, Color: Green, 1-1/2 oz. Tubes				
144.	Ink, Water Soluble Printing, Color: Violet, 1-1/2 oz. Tubes				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
145.	Ink, Water Soluble Printing, Color: Brown, 1-1/2 oz. Tubes				
146.	Ink, Water Soluble Printing, Color: White, 1-1/2 oz. Tubes				
147.	Ink, Water Soluble Printing, Color: Magenta, 1-1/2 oz. Tubes				
148.	Ink, Water Soluble Printing, Color: Turquoise, 1-1/2 oz. Tubes				
149.	Ink, Water Soluble Printing, Color: Blue, 1-1/2 oz. Tubes				
150.	Ink, Waterproof, Black				
151.	Kiln Furniture, Shelves for Ceramic Kilns, Full Size 18" x 18", 5/8" Thick				
152.	Kiln Furniture, Posts for Ceramic Kilns, Size 1" sq. x 1" H				
153.	Kiln Furniture, Posts for Ceramic Kilns, 1" sq. x 2" H				
154.	Kiln Furniture, Posts for Ceramic Kilns, Size 1" sq. x 4" H				
155.	Kiln Furniture, Posts for Ceramic Kilns, Size 1" sq. x 5" H				
156.	Knives, Blades, #1, Asst.				
157.	Kiln Furniture, Posts for Ceramic Kilns, Size 1" sq. x 6" H				
158.	Kiln Wash, Kiln Wash–Dry Form				
159.	Knife, Swivel (for Cutting Silk Screen Film) Holder with Blade				
160.	Knife, X-Acto #1, Small				
161.	Knives, Blades, Mat Knife, #6 - #24 Blade				
162.	Knives, Fettling				
163.	Knives, No-Slip Grip Utility Knife, 5-1/4" Long, Carries Blades in Handle				
164.	Knives, Palette, Standard w/Straight 3" Blade				
165.	Knives, Scratch, Sgraffito, without Handles. Flat #30 for Retouching, Erasing or Cutting				
166.	Knives, Scratch, Sgraffito, without Handles. Bowl #20 for Broad or Fine Lines				
167.	Mat Cutter #110				
168.	Mirror Tiles, 12" Square, Clear				
169.	Molding Paste, Acrylic Polymer Emulsion, Impasto Under, Painting Molding Paste, Pint Jar				
170.	Muslin, Quality Unbleached				
171.	Needles, Blunt Tapestry				
172.	Oil, Linseed, Purified				
173.	Oil Pastels, 24 Asst'd Colors per Set				
174.	Paint, Fluorescent Tempera, 3/4 oz. Jars, Set of 6 Color: Blue, Red, Orange, Pink, Yellow, Black				
175.	Paint, Oil, Tube, Raw Sienna, Size 1x-37ML				
176.	Paint, Oil, Tube, Raw Umber, Size 1x-37ML				
177.	Paint, Oil, Tube, Yellow Ochre, Size 1x-37ML				
178.	Paint, Oil, Tube, Burnt Sienna, Size 1x-37ML				
179.	Paint, Oil, Tube, Burnt Umber, Size 1x-37ML				
180.	Paint, Oil, Tube, Ivory Black				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
181.	Paint, Oil, Tube, Zinc White, Size 1x-37ML				
182.	Paint, Oil, Tube, Flake White, Size 1x-37ML				
183.	Paint, Oil, Tube, Titanium White, Size 1x-37ML				
184.	Paint, Oil, Tube, Titanium White, x1				
185.	Paint, Oil, Tube, Lemon Yellow, Size 1x-37ML				
186.	Paint, Oil, Tube, Ivory Black				
187.	Paint, Oil, Tube, Ultramarine Blue, Size 1x-37ML				
188.	Paint, Oil, Tube, Alizarin Crimson, Size 1x-37ML				
189.	Paint, Oil, Tube, French Ultramarine Blue, Size 1x-37ML				
190.	Paint, Finger, Oil, King Size Tube, Class III, Oxide Green, Size 1x-37ML				
191.	Paint, Oil, Tube, Viridian Green, Size 1x-37ML				
192.	Paint, Oil, Tube, Cerulean Blue, Size 1x-37ML				
193.	Paint, Oil, Tube, Medium Cadmium Yellow, Size 1x-37ML				
194.	Paint, Oil, Tube, Cadmium Orange				
195.	Paint, Oil, Tube, Medium Cadmium Red, Size 1x-37ML				
196.	Paint, Oil, Tube, Light Cadmium Red, Size 1x-37ML				
197.	Paint, Spray Paint, 13 oz. Pressure Cans, Glossy white #1501				
198.	Paint, Spray Paint, 13 oz. Pressure Cans, Gold #1701				
199.	Paint Spray Matte, Krylon				
200.	Paint, Spray Crystal Clear, Liquid Plastic Coating, 13 oz.				
201.	Paint, Liquid, Tempera Poster, 3/4 oz. Jars, 6 Color Set				
202.	Paint, Liquid, Tempera Poster, 16 oz., #125 Burnt Umber				
203.	Paint, Liquid, Tempera Poster, 16 oz., Peach				
204.	Paint, Liquid, Tempera Poster, 16 oz., #105 Scarlet				
205.	Paint, Liquid, Tempera Poster, 2 oz. Jar, #129 Gold				
206.	Paint, Liquid, Tempera Poster, 2 oz. Jar, #128 Silver				
207.	Paint, Liquid, Tempera, 16 oz. Jar, Blue Green				
208.	Paint, Liquid, Tempera, 16 oz. Jar, Blue Violet				
209.	Paint, Liquid, Tempera, 16 oz. Jar, Peach				
210.	Paint, Liquid, Tempera, 16 oz. Jar, Red Violet				
211.	Paint, Liquid, Tempera, 16 oz. Jar, Turquoise				
212.	Paint, Liquid, Tempera, 16 oz. Jar, Violet				
213.	Paint, Liquid, Tempera, 16 oz. Jar, Yellow Green				
214.	Paint, Watercolor, Transparent in Half Pan Sets, Standard School Quality, 8 Color Set w/Brush				
215.	Paint, Watercolor, Half Pan Refills, Red Orange				
216.	Paint, Watercolor, Half Pan Refills, Orange				
217.	Paint, Watercolor, Half Pan Refills, Yellow Orange				
218.	Paint, Watercolor, Half Pan Refills, Yellow				

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
219.	Paint, Watercolor, Half Pan Refills, Green				
220.	Paint, Watercolor, Half Pan Refills, Blue Green				
221.	Paint, Watercolor, Half Pan Refills, Blue				
222.	Paint, Watercolor, Half Pan Refills, Violet				
223.	Paint, Watercolor, Half Pan Refills, Black				
224.	Paint, Watercolor, Half Pan Refills, Brown				
225.	Paint, Watercolor, Whole Pan, 7 Color Set (No Brush), Metal Box				
226.	Paint, Watercolor, Tubes, Small 1/2" x 3", Alizarin Crimson				
227.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Burnt Sienna				
228.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Burnt Umber				
229.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Orange				
230.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Red, Light				
231.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Red, Medium				
232.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Red, Deep				
233.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Yellow, Medium				
234.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cadmium Yellow, Deep				
235.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Chinese White				
236.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Chrome Oxide Green, Opaque				
237.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Cobalt Blue				
238.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Davy's Gray				
239.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Emerald Green				
240.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Green Earth, Terre Verte				
241.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Grumbacher Red				
242.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Hooker's Green, Light				
243.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Lamp Black				
244.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Lemon Yellow Hansa Yellow				
245.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Payne's Gray				
246.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Permanent Green, Light				
247.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Prussian Blue				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
248.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Raw Sienna				
249.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Raw Umber				
250.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Thalo Blue				
251.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Thalo Green				
252.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Ultramarine Blue				
253.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Vermilion				
254.	Paint, Watercolor, Tubes, Small, 1/2" x 3", Violet, Thalo Purple				
255.	Paint, Watercolor, Plastic Box, 5" x 7-1/4" x 1-1/4, w/25 Well Plastic Palette and Moistener				
256.	Paint, Workable Fixative, Myston, Workable Spray for Repairing Surface, 16 oz. Can				
257.	Paints, Enamel, Spray, #1501 Glossy White				
258.	Paints, Enamel, Spray, #1601 Glossy Black				
259.	Paints, Enamel, Spray, #2301 Khaki				
260.	Paints, Polymer, Acrylic, Tubes (150cc) Burnt Umber				
261.	Paints, Polymer, Acrylic, Tubes (150cc) Raw Sienna				
262.	Paints, Polymer, Acrylic, Tubes (150cc) Titanium				
263.	Paints, Polymer, Acrylic, Tubes (150cc) Ultra Blue				
264.	Paints, Polymer, Acrylic, Tubes (150cc) Raw Umber				
265.	Paints, Polymer, Acrylic, Tubes (150cc) Titanium				
266.	Paints, Polymer, Acrylic, Tubes (150cc) Halsa Yellow, Light				
267.	Paints, Polymer, Acrylic, Tubes (150cc) Perm Green, Light				
268.	Paints, Polymer, Acrylic, Tubes (150cc) Hooker's Green, Deep				
269.	Paints, Polymer, Acrylic, 2-1/2 oz. Tubes, Alizarin Crimson				
270.	Paints, Polymer, Acrylic, Tubes (150cc) Bocour Green				
271.	Paints, Polymer, Acrylic, Tubes (150cc) Cadmium Yellow, Light				
272.	Paints, Polymer, Acrylic, Tubes (150cc) Cadmium Yellow, Deep				
273.	Paints, Polymer, Acrylic, Tubes (150cc) Cadmium Red, Light				
274.	Paints, Polymer, Acrylic, Tubes (150cc) Cadmium Red, Deep				
275.	Paints, Polymer, Acrylic, Tubes (150cc) Cadmium Red, Medium				
276.	Paints, Polymer, Acrylic, Tubes (150cc) Cerulean Blue				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
277.	Paints, Polymer, Acrylic, Tubes (150cc) Cobalt Blue				
278.	Paints, Polymer, Acrylic, Tubes (150cc) Bocour Red				
279.	Paints, Polymer, Acrylic, Tubes (150cc) Mars Black				
280.	Palette Cup, Double, Metal, 2"				
281.	Palette, Plastic Tray, 10 Wells, 7-1/2" Diameter				
282.	Palettes, Strip, 9" x 12", 50 Sheets, Impervious to Oil or Watercolor				
283.	Paper, Banner, Butcher, Snow White, 25" Wide				
284.	Paper, Banner, Butcher, Snow White, 7" x 36"				
285.	Paper, Blotter, Bogus, Heavy Weight, Gray, 115#, 18" x 24"				
286.	Paper, Charcoal, Standard White, 19" x 25", #1021				
287.	Paper, Charcoal, Standard Green, 19" x 25"				
288.	Paper, Charcoal, Standard Velvet Gray, 19" x 25"				
289.	Paper, Charcoal, Standard Black, 19" x 25"				
290.	Paper, Charcoal, Standard Autumn Brown, 19" x 25"				
291.	Paper, Charcoal, Standard Peach, 19" x 25"				
292	Paper, Charcoal, Standard Cadet Blue, 19" x 25"				
293.	Paper, Contact, Clear 18" x 25 Yds., Adhesive Back				
294.	Paper, Construction, 18" x 24" Bright White, 80# Sulfite				
295.	Paper, Construction, 9" x 12", Color: Light Green				
296.	Paper, Construction, 9" x 12", Color: Shocking Pink				
297.	Paper, Construction, 9" x 12", Color: Brite Green				
298.	Paper, Construction, 9" x 12", Color: Chartreuse				
299.	Paper, Construction, 9" x 12", Color: Magenta				
300.	Paper, Construction, 9" x 12", Color: Sky Blue				
301.	Paper, Construction, 9" x 12", Color: Light Yellow				
302.	Paper, Construction, 9" x 12", Color: Light Red				
303.	Paper, Construction, 9" x 12", Color: Tan				
304.	Paper, Construction, 9" x 12", Color: Maroon				
305.	Paper, Construction, 9" x 12", Color: Brilliant Lime				
306.	Paper, Construction, 9" x 12", Color: Pumpkin				
307.	Paper, Construction, 12" x 18", Color: Royal Blue				
308.	Paper, Construction, 12" x 18", Color: Brite Green				
309.	Paper, Construction, 12" x 18", Color: Chartreuse				
310.	Paper, Construction, 12" x 18", Color: Magenta				
311.	Paper, Construction, 12" x 18", Color: Sky Blue				
312.	Paper, Construction, 12" x 18", Color: Light Yellow				
313.	Paper, Construction, 12" x 18", Color: Light Red				
314.	Paper, Construction, 12" x 18", Color: Tan				
315.	Paper, Construction, 12" x 18", Color: Maroon				
316.	Paper, Construction, 12" x 18", Color: Brilliant Lime				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
317.	Paper, Construction, 12" x 18", Color: Turquoise				
318.	Paper, Construction, 12" x 18", Color: Salmon				
319.	Paper, Construction, 24" x 36", Color, White				
320.	Paper, Construction, 24" x 36", Color: Slate				
321.	Paper, Construction, 24" x 36", Color: Yellow				
322.	Paper, Construction, 24" x 36", Color: Yellow Orange				
323.	Paper, Construction, 24" x 36", Color: Royal Blue				
324.	Paper, Construction, 24" x 36", Color: Brite Green				
325.	Paper, Construction, 24" x 36", Color: Dark Brown				
326.	Paper, Construction, 24" x 36", Color: Orange				
327.	Paper, Construction, 24" x 36", Color: Sky Blue				
328.	Paper, Parchment, Mottled, 25" x 38", White				
329.	Paper, Pebble Mount Board, 30" x 40", White				
330.	Paper, Railroad Board, 4 Ply, 22" x 28", Chartreuse, Colored Both Sides				
331.	Paper, Railroad Board, 4 Ply, 22" x 28", Lemon Yellow, Colored Both Sides				
332.	Paper, Railroad Board, 4 Ply, 22" x 28", Emerald Green, Colored Both Sides				
333.	Paper, Railraod Board, 4 Ply, 22" x 28", Red, Colored Both Sides				
334.	Paper, Railroad Board, 4 Ply, 22" x 28", Canary, Colored Both Sides				
335.	Paper, Rough News, Studio, 18" x 24", Chalk				
336.	Paper, Rough News, Studio, 18" x 24", Pencil, Bundle of 3 Reams Only				
337.	Paper, Stencil, 18" x 24"				
338.	Paper Tissue Custom, 20" x 30", "Spectra", #5902 Canary				
339.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5937 Primrose				
340.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5917 Goldenrod				
341.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5916 Orange				
342.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5936 Chinese Red				
343.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5903 Scarlet				
344.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5930 Cerise				
345.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5935 Flesh				
346.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5929 Orchid				
347.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5940 National Blue				
348.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5921 Midnight Blue				
349.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5920 French Blue				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
350.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5938 Turquoise				
351.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5912 Apple Green				
352.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5941 Golden Brown				
353.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5947 Sepia Brown				
354.	Paper, Tissue, Custom, 20" x 30", "Spectra", #5914 Black				
355.	Paper, Tracing, 12" x 18"				
356.	Paper, Transfer, Graphite, 17" x 24"				
357.	Paper, Watercolor, Grumbacher Art Craft, 90#, Practice, 18" x 24"				
358.	Paper, Watercolor, Grumbacher Art Craft, 140#, General, 18" x 24"				
359.	Paper, Watercolor, Grumbacher Beauz Arts, 22" x 30", 140#				
360.	Papier Mache', Instant Celluclay				
361.	Pastels, Alphacolor, Fluorescent, Assorted				
362.	Pastels, Oil				
363.	Pastels, Oil				
364.	Pastels, Soft, Asst., Portrait and Landscape, Rembrandt				
365.	Pen Holders, Black, All Plastic, 6-3/4" Long				
366.	Pen Holders, Crow Quill Holder Only				
367.	Pen Holders, Standard				
368.	Pen Point, Hunt's Fine Drawing				
369.	Pen Point, Crow Quill				
370.	Pen Point, Speedball Lettering, A Style, 6 Asst. Sizes				
371.	Pen Point, Speedball Lettering, B Style, 6 Asst. Sizes				
372.	Pen Point, Speedball Lettering, C Style, 6 Asst. Sizes				
373.	Pen Point, Speedball Lettering, D Style, 6 Asst. Sizes				
374.	Pencils, Charcoal, Drawing, Extra Smooth, Black				
375.	Pencils, Charcoal, Drawing, Soft, Black				
376.	Pencils, Charcoal, Drawing, Medium, Black				
377.	Pencils, Charcoal, Drawing, White				
378.	Pencils, Colored, Water Soluble				
379.	Pencils, Colored, Crayon				
380.	Pencils, Colored, Crayon				
381.	Pencils, Sketching, Large 1/4" Flat, #4B				
382.	Pens, Hunt Drafting, Bowl Pointed Globe				
383.	Pens, Lettering, Drawing, Speedball, Asst., 24 Tips				
384.	Pens, Ruling, Swiss Made, 5" Overall Length, Positive Line Width Adjustment				
385.	Pens, Speedball, Style C, Oblong Tip, D-5				
386.	Pens, Speedball, Steel Brushes, Size E, 1/2"				
387.	Pipe Cleaners, 12" Asst. Colors				
388.	Pipe Cleaners, 6" White				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
389.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Chartreuse				
390.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Green				
391.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Orange				
392.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Orange Red				
393.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Orange Yellow				
394.	Poster Board, Light Weight, 22" x 28", in Fluorescent Colors, Pink				
395.	Poster Board, Light Weight, 22" x 28", Avocado				
396.	Poster Board, Light Weight, 22" x 28", Black				
397.	Poster Board, Light Weight, 22" x 28", Blue				
398.	Poster Board, Light Weight, 22" x 28", Buff				
399.	Poster Board, Light Weight, 22" x 28", Green				
400.	Poster Board, Light Weight, 22" x 28", Ginger				
401.	Poster Board, Light Weight, 22" x 28", Light Yellow				
402.	Poster Board, Light Weight, 22" x 28", Medium Yellow				
403.	Poster Board, Light Weight, 22" x 28", Orange				
404.	Poster Board, Light Weight, 22" x 28", Pink				
405.	Poster Board, Light Weight, 22" x 28", Red				
406.	Poster Board, Light Weight, 22" x 28", White, 8 Ply, Crescent				
407.	Process Board, American Tag Board, Standard School Weight, 22-1/2" x 28-1/2", White				
408.	Punch, Ticket Punch				
409.	Raffia, Asst. Colors, #RF-10, Contains Natural, Red, Blue, Green, Yellow, Black				
410.	Raffia, Single Colors per Package, #RF-10, Color: Natural				
411.	Raffia, Single Colors per Package, #RF-14, Color: Red				
412.	Raffia, Single Colors per Package, #RF-3, Color: Blue				
413.	Raffia, Single Colors per Package, #RF-7, Color: Green				
414.	Raffia, Single Colors per Package, #RF-16, Color: Yellow				
415.	Raffia, Single Colors per Package, #RF-1, Color: Black				
416.	Razor Blades, Single Edge, Industrial Type				
417.	Reed, Round, Size 1				
418.	Reed, Round, Size 2				
419.	Reed, Round, Size 4				
420.	Rubber Spray Adhesive, Krylon, 13 oz.				
421.	Rug Canvas				
422.	Rules, Aluminum Straight Edge, 36"				
423.	Ruler, 1/16" Scale, 12", Metal Edge				
424.	Scratch Foam Board				

VISUAL ART SUPPLIES (continued)

Item No.	Description	Stock No.	Packaging	Packaging Price	Quantity Required
425.	Silk Screen Set, Including Frame, Silk, Squeegee, Baseboard, Hinges and Drop Bar, Size 11" x 14"				
426.	Sponges, Hydra				
427.	Sponges, Utility				
428.	Stomps, Tortillons, French Paper, Large #3, 7-3/4" x 3-3/4"				
429.	Stomps, Tortillons, French Paper, Small #1, 104" x 2-3/4"				
430.	Stomps, Tortillons, French Paper, Medium #2, 5/16" x 3"				
431.	String, 4 Ply, White Cotton				
432.	Tape, Brown Draft, 2" x 600'				
433.	Tape, Gummed Paper (Kraft) Tape, 2-1/2" Wide x 600" Roll				
434.	Tape, Transparent, Double Coated Tissue Tape, 1/2" x 36 Yards				
435.	Triangles, Crystal Clear, 0.060" Thick Plastic, 45 Degree, Size 12"				
436.	Turpentine, Pure Spirit				
437.	Varnish, Damar, Pure Gum				
438.	Vellum Bristol, 22-1/2" x 28-1/2", 2 Ply, Light Weight, Blue				
439.	Wax, Beeswax, Natural, 1 lb.				
440.	Wax, Beeswax, White, 1 lb.				
441.	Wax, Paraffin, 1 lb.				
442.	Wicking, to be Used for Making Candles				
443.	Wire, .20 Gauge, Black Annealed Stone Wire				
444.	Wire, Florist, Covered-Spool, Green #2, #324103				
445.	Wire, Florist, Thin Wire, 24 Yard Spool, #327864				
446.	Wool Roving				
447.	Wool Top				
448.	Yarn, Acrylic, Asst., per Skein				
449.	Yarn, Hefty, Asst.				
450.	Yarn, Jumbo, per Skein				
451.	Yarn, Rug, Asst., per Skein				

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